IFARreports

Volume 7, Number 8
October 1986

incorporating Stolen Art Alert

AETERNA ROMA, *detail, recovered after an IFAR member recognized it from* IFARreports. *photo: Giancarlo Biagi*

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incorporating *Stolen Art Alert*
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IFAR EVENINGS

1986-1987 Series

Controversies, Current Issues, and New Research in Art
Sponsored by the International Foundation for Art Research, Inc.

Thursday, November 20th at 5:30

"Van Gogh — Right or Wrong? The Dubious Security of a Catalogue Raisonné"
Annet Tellegen
Curator—Dutch and Belgian Art of the 19th Century
Netherlands Institute for Art History—The Hague

Tuesday, January 20th at 5:30

"The Havemeyers, or How Impressionism Came to America"
Frances Weitzenhoffer
Art historian and author, New York

Tuesday, March 3rd at 5:30

"Authenticating and Evaluating American Furniture"
Harold Sack
President, Israel Sack Inc.

Tuesday, March 31st at 5:30

"Photographs and Photographs—Processes, Materials, Dates and Authorship"
John Szarkowski
Director of Photography, Museum of Modern Art

All events take place at The Explorers Club, 46 East 70th Street, New York

For further information, please call IFAR at 212/879-1780

IFAR Recovery: A Roman Relief

A marble relief of the goddess Roma, stolen in 1985 from Pozzuoli, Italy, was recovered in New York City in October of this year after an antiquities collector and IFAR member, Jonathan Rosen, recognized it from the April/May issue of *IFARreports*. Mr. Rosen turned the relief over to IFAR, which in turn presented it to Senior Special Agent Charles Koczka of U.S. Customs at a press conference held at the Italian Consulate in New York on October 9th.

photo: Giancarlo Biagi

AETERNA ROMA, *recently recovered in New York City.*

The Roman relief, dating from the 2nd century A.D., was purchased by Mr. Rosen from an unidentified dealer in Switzerland for $12,000. Mr. Rosen told IFAR that the Swiss dealer had purchased the relief from a dealer in Italy and that both dealers had bought it in good faith. Mr. Rosen, who estimated the relief to be worth between $18,000-20,000, learned it was stolen when he opened a copy of *IFARreports*. He told IFAR that the Swiss dealer agreed to refund the purchase price of the sculpture, providing that he would not disclose the dealer's name. Mr. Rosen said he was pleased that he had discovered the theft report, rather than having someone else call his attention to it, and he is happy that the piece will be returned to its rightful owners.

The figure of Roma is identified by an inscription above the figure, AETERNA ROMA. The relief was crated for shipment to an exhibition when it was stolen about a year ago from Pozzuoli, a town near Naples. According to Consul General Corrias, who spoke with the museum director in Pozzuoli, the relief formed part of the decoration of a house located at a strategic intersection of the ancient city.

photo: Giancarlo Biagi

AETERNA ROMA, *detail.*

Richard Brilliant, professor of art history and archaeology at Columbia University, saw photographs of the relief and dated it to the third quarter of the 2nd century A.D. He said that it is interesting historically, that the artist was strongly influenced not only by Greek models, but by late Republican models as well. Professor Brilliant noted that it is unusual for Roma to lean on a spear in Roman art. The spear, an ancient symbol of power and authority, was important in late Republican art.

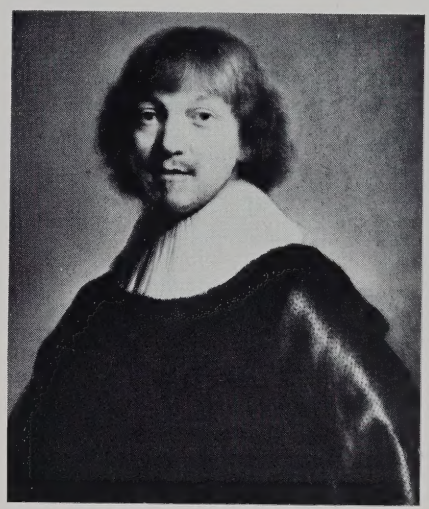
Professor Brilliant told IFAR that "Italy is one great treasure trove. . . the looting of its museums and monuments for commercial exploitation is deplorable."

John D'Arms, dean of the Rackham School of Graduate Studies, professor of classical studies at the University of Michigan, and an expert on ancient Puteoli (modern Pozzuoli) told IFAR that Pozzuoli, the port of Rome before Ostia served that function, was "a major center for overseas import and trade with the provinces, particularly in the Eastern provinces. This meant that the city acquired artists and craftsmen of superior quality and architectural and artistic monuments were often of a character comparable to Rome. The loss, therefore, of any major artistic monument from the city, especially one which stresses its close connection with Rome as this relief (AETERNA ROMA) does, is particularly distressing and therefore its recovery is all the more to be applauded."

Lynn Stowell Pearson

Rembrandt Recovery

The Dulwich College Rembrandt, *Portrait of Jacob de Gheyn III*, has been recovered for the fourth time. The picture, which is the most frequently stolen (and recovered) work of art, has disappeared four times since 1967 from the Dulwich College Picture Gallery, London. The most recent theft was in 1983 when the painting was taken after a break-in at the gallery. The recovery of this latest theft was announced in Muenster, West Germany, in October of this year. The picture, worth approximately $5-6 million, was found undamaged in a left luggage office at a West German train station. The portrait was recovered after British police received an anonymous tip.



Rembrandt Harmensz van Rijn, Portrait of Jacob de Gheyn III, *1632, recovered in West Germany.*

A Modern "Assyrian" Bronze

A small bronze figurine was submitted to IFAR with the hope of verifying its alleged antique Assyrian origins which could have dated it to the first millennium B.C. According to the owner, this piece was discovered fifty years ago on his grandfather's property in southeastern Turkey. Several specialists in ancient art suspect that it is modern and for that reason the owner asked IFAR to provide a definitive date.

IFAR contacted two experts: one a noted scholar on Ancient Near Eastern art, and the other an experienced objects conservator. Both agreed that this bronze (19.1 cm. high) has all the characteristics of a modern work.

The figure is intended to represent a god; the horns are ancient symbols for divine strength and prosperity. However, the scholar observed that the figure does not conform stylistically to any known period or country adding that it "cannot be related to the past." According to the scholar, stylistically, "the tiered pattern on the garment does not conform to what one might expect in an ancient Assyrian work."

The scholar found other inconsistencies as follows: the moustache is uncharacteristically long; the beard is "too pointy"; the staring eyes are not what one would expect from this period or region; the right arm, held closely to the body, is too foreshortened; and there is an overall lack of precise modelling.

Although the scholar was convinced that the statuette is not antique, he advised that the piece be examined by a conservator in order to provide additional information on its age and technique through scientific analysis.

An objects conservator examined the statuette in his lab where it was x-rayed and tests were made to identify its components. X-rays showed that the piece was hollow cast in two parts, and that the inside core is regular and smooth, unlike the cores of antique bronzes which are rough and irregularly shaped. The conservator explained that the regular shape of the core indicated that a modern type of sand casting technique had been used. The x-rays also showed strips of what appear to be a brazing alloy (hard solder) that must have fallen into the core when the exterior seams were closed by modern day soldering. The conservator told IFAR that the two parts were "unquestionably put together with a modern brazing alloy," and that the "line of solder, once discerned, can easily be found by visual inspection beneath the patina on the surface." In addition, these small pieces of solder can be heard rattling around when the figure is shaken.

The conservator also tested the statuette with energy dispersive x-ray spectrometry (EDS), using an electron miscroscope. This showed that the metallic composition of the material holding the two parts together is similar to one of the standard commercial hard solders. A small sample was tested, showing it to be about 24% copper, 23% zinc, and 48% silver. The conservator knows of no other object using this type of composition before Roman times. In addition, he believes the "core pins" are modern, as they are too regular, not corroded, and they rattle like modern metal.

The EDS test also showed that the statuette itself is a tin bronze, a material used both in ancient and modern times. On the surface there is a layer of corroded green metal, its color indicating a large cupric (copper) component as one might expect for an ancient bronze. But, according to the conservator, one should expect to find a more integrated corrosion for a bronze of this purported provenance, and he believes that this bronze is "simply a case of accelerated (or artificially induced) corrosion by one of the many available methods of deliberate patination."

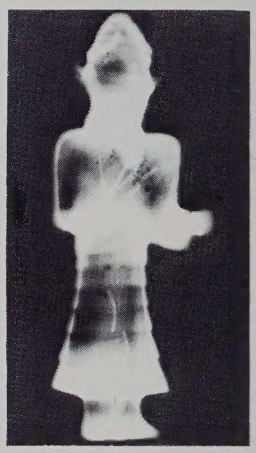
Furthermore, the conservator told IFAR that an antique bronze of this small size would normally be solid and not hollow cast as this one is, adding that in antiquity hollow casting was used almost exclusively for much larger pieces.

The scholar told IFAR that many forgeries of this kind were made during the 19th century and it seems clear from the evidence above that this statuette is not Assyrian, nor of any other period in antiquity. Stylistically and technically it appears to be a modern work.

Virgilia Heimsath Pancoast

Statuette of a god, said to be ancient Assyrian, but revealed by IFAR to be modern.

Profile of the statuette with visible soldered seams beneath the patina.



X-ray clearly showing the loose solder pins in the core.

X-ray revealing the regular and smooth outline of the core.

Church Thefts in England: Monumental Brasses

The Monumental Brass Society of England keeps a close and worried eye on church thefts. In a recent bulletin describing the theft of brasses, the Society features this quotation and falls just short of offering a possible solution. Writing in 1658, the historian Anthony Wood recorded, "About 45 yeares ago was a man that very sacriledgeous rob'd St. Marie's Church, Oxon., of most of the brass monuments. He was sett in the stockes with the brass hanging about his neck."

It is widely known that European churches, the great majority of them with small means of protection, are often victims of theft. Less well known is the continuing story of the theft of moumental brasses from English parish churches.

English, 15th century, Simon Norwiche in Armor, *1468, brass, no. 1109.*

English, 15th century, Man in Armor, *c. 1420, brass, no. 1108.*

The history of the depradation of brasses is long and grim, with Henry VIII being among the first and most famous of the villains. Motivated in part by a depleted treasury, the king acted to suppress the monasteries and in the process claimed and melted down thousands of brasses for their scrap value.

The next great wave of thefts took place in the Netherlands when the Calvinists moved against church property in 1566. Curiously, England seems to have been the greatest beneficiary of this lawlessness. Today, while few brasses can be found in the Netherlands, there are hundreds of these stolen Dutch effigies in English churches, turned over and reworked to commemorate later generations. In fact, the inventory of brasses in England, numbering close to 10,000, expands slightly each year as new discoveries are made of these reversed images.

Ever since Elizabethan times, thefts have continued on a haphazard but steady basis. Prior to the 19th century the motivation was largely the same as Henry VIII's, little more than the value of the metal itself, thus these monuments are lost to us forever. Starting in the 1840s brass rubbing began as a method of recording these images. The focus of interest was almost entirely on genealogy, heraldry, and costume and for more than a century it remained the cult of a small number of specialists.

All of this changed after World War II when brasses were first recognized as an important part of Britain's artistic patrimony. Suddenly brass rubbing was immensely popular, so much so that a great many churches now prohibit this practice altogether. Brasses were prized for their antiquarian and aesthetic value and inevitably, thefts began to increase. In this issue, IFAR is publishing a list of 38 brasses, stolen since 1945 and reported by the Monumental Brass Society, London (nos. 1105-1129).

Stolen brasses may remain hidden for generations in private hands before there is an opportunity to seek their return. However, a recent recovery of a brass stolen around 1880 from Writtle Church, Essex, offers hope for the thefts reported here. The brass was recognized and recovered after appearing on the art market in 1985.

William B. Jones

Still Missing: Sassetta

In November 1977, thieves broke into the offices of an industrial concern in Basel, Switzerland, and stole two paintings, one by Stefano di Giovanni di Consolo Sassetta (Il Sassetta), *Adoration of the Magi*, and another by Giovanni Mazone (or Massone), *The Angel Gabriel.* At the time of the theft, renovations were being made to the building and the offenders broke in after climbing up scaffolding left by workers. According to Interpol, both pictures are still missing, and IFAR is highlighting the Sassetta in this issue (see *Index of Stolen Art*, 1977, *77.416.1-2).

Stefano di Giovanni di Consolo Sassetta (Italian, 1392-1450/51). Adoration of the Magi. *Distemper on wood. 45 x 46 cm. *77.416.1. Basel, Switzerland. Nov. '77.*

Recovery of Art Missing from a Van

New York City

Detective Thomas Moscardini, New York Police Department, Special Frauds, told IFAR that his department recently recovered paintings, prints, and collages worth $400,000. The art was by Ron Craver, an artist who had just moved back to New York City and parked a van with all his possessions, including his art work, outside a home in Brooklyn. That evening, thieves stole the van. Police have been working on the case since July of this year and in October they recovered 80% of the art, according to Det. Moscardini. The art was recovered during an undercover operation, but because the case is still under investigation, Det. Moscardini could not make any further comments.

Stolen Art Alert

Stolen Objects

The stolen works listed in this publication are grouped under seven main categories—Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Oriental Art, and Miscellaneous. Within these categories, they are further subdivided by object type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information on any object should contact IFAR.*

Please note that the information contained in each catalogue entry is supplied by the owner and that IFAR does not accept responsibility for the accuracy of that information.

Paintings, Pastels, Mixed Media Works, Watercolors

REMBRANDT HARMENSZ van Rijn (Dutch, 1606-69). *Portrait of Jacob de Gheyn III*, 1632. Oil on panel. 29.5 x 24.5 cm. (*Stolen Art Alert,* Jul. '83, vol.4, no.4, p.9, no.598, *83.236).

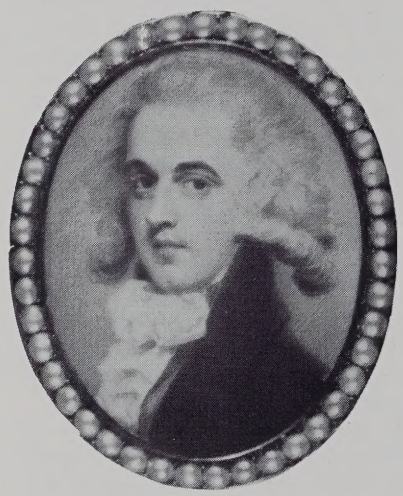
YATRIDES, Georges (French, b. 1931). *Création*, 1963. Oil on canvas. 92 x 73 cm. (*Stolen Art Alert,* Nov. '84, vol.5, no.9, p.6, no.1925, *84.433.1).

YATRIDES, Georges (French, b. 1931). *Untitled*, 1954. Oil on canvas. 73 x 60 cm. (*Stolen Art Alert,* Nov. '84, vol.5, no.9, p.6, no.1926, *84.433.2).

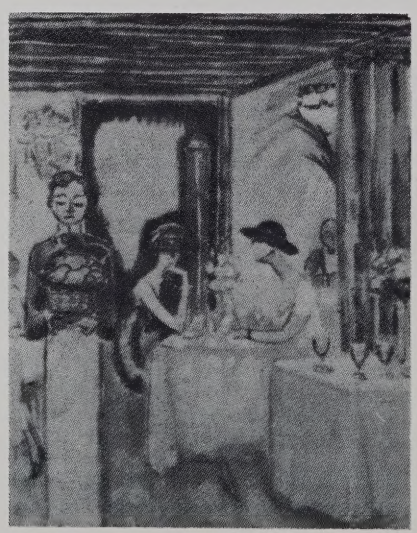
Antiquities

Fragment of a Relief, Aeterna Roma, 2nd c. A.D. Marble. 85 x 42 x 15 cm. (*IFARreports,* Apr./May '86, vol.7, no.3, p.22, no.328, *85.670).

Samuel Shelley, Portrait of Elizabeth, Countess of Derby, *no. 1181.*



Charles Shirreff, Portrait of a Gentleman, *no. 1182.*



Kees van Dongen, Les chercheuses, *no. 1037.*

London, England

Police report the theft of 39 portrait miniatures on July 30th (nos. 1149-87). The miniatures are all painted in watercolor on ivory and are mounted in a locket, or in bracelet type frames for the smaller ones.

A painting by Kees van Dongen, *Les chercheuses*, 1921, was reported stolen from London (no. 1037). The oil was taken on July 14th and a reward is being offered, subject to usual conditions.

Maryland

Last month IFAR published a partial list of Chinese bronzes and ceramics stolen from a home in a suburb of Washington, D.C. (*IFARreports*, Sept. '86, vol.7, no.7, p.8). In this issue IFAR is reporting a complete list with photographs of objects missing sometime between November 1985 and August 1986 (nos. 1201-1220). One of the most important items stolen is a T'ang Dynasty tomb figure of a horse, with chestnut glaze (no. 1217). Four works were recovered at press time, nos. 1202-1203, 1213, and 1217.

Kärntner School, Death of the Virgin, *predella panel, no. 1093.*

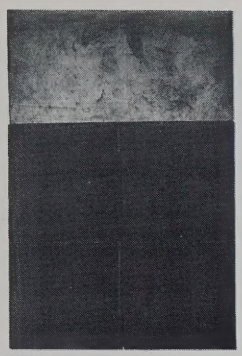
Friesach, Austria

Several panels and statues from the altar of a church in Friesach were stolen in June of this year (nos. 1093-1104). The figures and reliefs, all carved in wood, date from the 16th century and are attributed to the Kärntner School. The predella panel depicts the Death of the Virgin, relief panels depict scenes from the life of St. John the Evangelist and several figures of saints are also missing.

Croix, France

Two paintings by Renoir were stolen from a home in Croix during the night of 23/24 May 1986 (nos. 1033-1034). Both pictures are oils, one is a landscape and the other is a still life of three roses.

L.S.P.



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Paintings, Pastels, Mixed Media Works, Watercolors

American, 20th Century

1011 HANS, Nancy. Untitled. Steel, casein, and acrylic on wood. 30.5 x 20.3 cm. *86.448. New York, NY. 9 Sept. '86.

Austrian, 20th Century

1012 FUCHS, Ernst (b. 1930). Untitled. Mixed media. 80 x 60 cm. *86.480. Frankfurt, West Germany. 1986.

Belgian, 20th Century

1013 PEIRE, Luc (b. 1916). Zellik. 70 x 80 cm. *86.443. Berchem-Ste.-Agathe, Belgium. 22 Jul. '86.

Dutch, 19th Century

1014 BURGERS, Hendricus-Jacobus (1834-99). Portrait of a Lady, 1873. Oil on panel. 35 x 20 cm. Signed, dated, and inscribed Paris 1873. Recently cleaned and varnished. *86.463. Harrogate, England. Jul. '86.

1015 HOPPENBROUWERS, Johannes Franciscus (1791-1866). Winter Landscape, c. 1860. Oil on panel. 17 x 23 cm. Signed: J.F. Hoppenbrouwers. People on ice during storm, farm with two people, in the foreground a rush basket frozen in the ice. Right foreground, a group of skaters. 86.433.2. Lichtaart, Belgium. 30 Mar. '86.

1016 SCHELFHOUT, Andreas (1787-1870). Winter Landscape, c. 1850. Oil on canvas. 25 x 32 cm. Signed: A. Schelfhout. Marked: "Ficit" and an illegible date. *86.433.1. Lichtaart, Belgium. 30 Mar. '86.

1017 Unknown. Seascape with Sailing Barges and Jetty. Oil on canvas. 30.5 x 76.2 cm. Signature illegible. *86.474. Tunbridge Wells, England. 3 Jul. '86.

English, 19th Century

1018 BAYES, Alfred Walter. Portrait of a Boy with a Cat. Pastel. Approx. 48.3 x 38.1 cm. Signed with monogram. *86.461. London, England. 4 Sept. '86.

1019 BURR, John (1831-93). Young Black Woman Carrying a Child. Oil on canvas. 48.3 x 38.1 cm. Signed. Black woman wears reddish skirt. *86.475. Tonbridge, England. 24 Jun. '86.

1020 FILDES, Sir Luke (b. 1844). Portrait of Great Grandmother. Approx. 112 x 112 cm. 86.462.8. Fethard, Ireland. 19 Mar. '86.

1021 GARSTIN, Norman. Portrait of Nora Downing. Oil on panel. 27.9 x 20.3 cm. Colors are red, green, and white. Figure wears red dress and a fur. *86.440.2. London, England. 21 Jun. '86.

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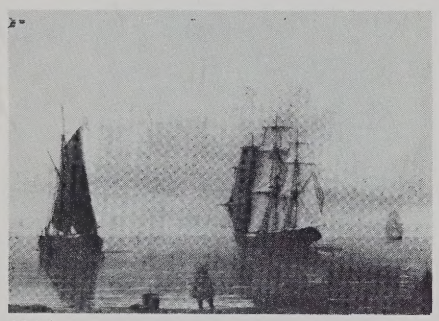

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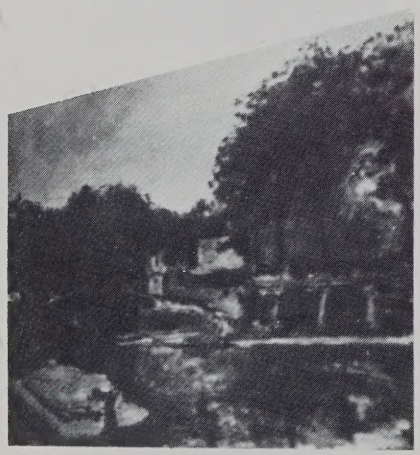

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1022 TOWNSHEND, Arthur Louis (active 1880-95). Duke of Westminster's Horse, Ormonde. Oil on board. 12.7 x 18.4 cm. Signed on reverse. *86.466. London, England. Jun. '86.

1023 TUKE, Henry Scott (1858-1929). Portrait of Jack Rowling. Oil on panel. 14.0 x 24.1 cm. Colors are brown, gray, and green. Figure wears brown coat and cap. *86.440.1. London, England. 21 Jun. '86.

1024 WARD, John. Collecting Clams. Oil on panel. 10.2 x 15.2 cm. Colors are gray, brown, and blue. *86.440.3. London, England. 21 Jun. '86.

English, 20th Century

1025 MOYNIHAN, Rodrigo (b. 1910). Canal Scene. Approx. 70 x 75 cm. *86.462.5. Fethard, Ireland. 19 Mar. '86.

European, 17th Century

1026 Unknown. Landscape. Oil on canvas. 57.5 x 94.1 cm. Forms a pair with 86.445.6, no. 1027. *86.445.5. Sanluri, Sardinia, Italy. 10 Feb. '86.

1027 Unknown. Landscape. Oil on canvas. 57.5 x 94.1 cm. Forms a pair with 86.445.5, no. 1026. *86.445.6. Sanluri, Sardinia, Italy. 10 Feb. '86.

European, 19th Century

1028 Unknown. Coronation of the Virgin, 1867. Oil on panel. Approx. 80 x 80 cm., rounded top. *86.477. Aschau, Austria. 20 Jun. '86.

Flemish, 17th Century

1029 BALEN, Jan van (1611-54). Bathsheba at Her Toilet. *86.468. Shropshire, England. Jun. '86. *Reward.*

1030 Unknown. Floral Still Life. Oil on canvas. 65 x 98 cm. *86.445.2. Sanluri, Sardinia, Italy. 10 Feb. '86.

1031 Unknown. Floral Still Life. Oil on canvas. 65 x 98 cm. *86.445.3. Sanluri, Sardinia, Italy. 10 Feb. '86.

French, 18th Century

1032 VIGÉE-LE BRUN, Marie Louise Elisabeth (1755-1842). Portrait of a Musician. Oil on canvas. Approx. 72.5 x 58.5 cm. Head and shoulders of musician, wears red and white scarf and dark brown clothes. 86.457.4. Fribourg, Switzerland. 5 Apr. '86.

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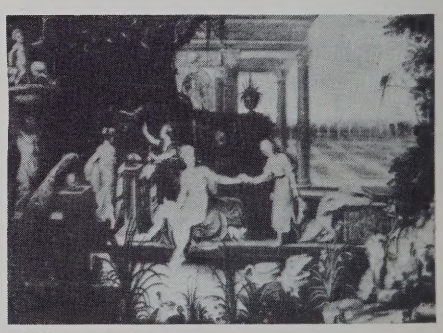

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French, 19th Century

1033 RENOIR, Pierre Auguste (1841-1919). Landscape. Oil on canvas. 34 x 23 cm. Signed in l/r. *86.455.1. Croix, France. 23 May '86.

1034 RENOIR, Pierre Auguste (1841-1919). Three Roses. Oil on canvas. 16.8 x 17.2 cm. Signed in l/l. *86.455.2. Croix, France. 23 May '86.

1035 VIVIN, Louis (1861-1936). Three Lions. Approx. 62 x 68 cm. *86.462.17. Fethard, Ireland. 19 Mar. '86.

French, 20th Century

1036 DERAIN, André (1880-1954). Portrait of a Woman. Oil on canvas. 31.4 x 21.5 cm. *86.457.1. Fribourg, Switzerland. 5 Apr. '86.

1037 DONGEN, Kees van (1877-1968). Les chercheuses, 1921. Oil on canvas. 90.2 x 71.1 cm. *86.473. London, England. 14 Jul. '86. *Reward.*

1038 LOTIRON, Robert (1886-1966). Luxembourg Gardens. Oil on canvas. 27 x 35 cm. Signed in l/l: Lotiron. *86.454.1. Paris, France. 11 Jun. '86.

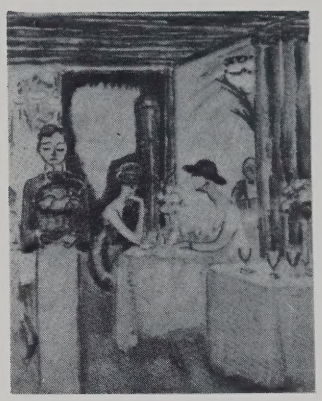
1039 LOTIRON, Robert (1886-1966). Route de Vermouillet. Oil on canvas. 27 x 35 cm. Signed in l/l: Lotiron. *86.454.2. Paris, France. 11 Jun. '86.

1040 VALTAT, Louis (1869-1952). Bois de Boulogne. Oil on canvas. 18 x 29 cm. Signed in l/r. *86.454.3. Paris, France. 11 Jun. '86.

German, 19th Century

1041 LENBACH, Franz-Seraph von (1836-1904). Seated Woman Dressed in Black. Oil on canvas. Approx. 89.1 x 62.5 cm. Brown background. 86.457.3. Fribourg, Switzerland. 5 Apr. '86.

1036



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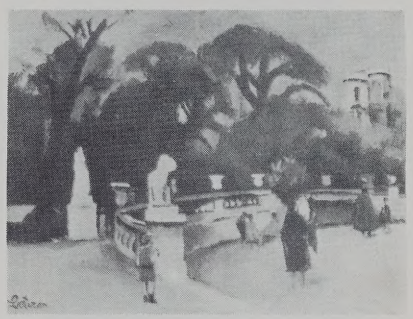

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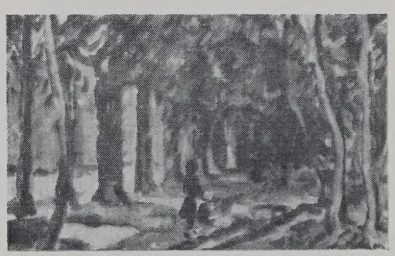

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Italian, 14th Century

1042 Unknown. Christ Enthroned. Note: panel forms part of a triptych, the other two panels have been recovered. *86.426. Rome, Italy. 16 Aug. '75.

Italian, 16th Century

1043 Unknown. Marriage of St. Catherine. Oil. 110 x 96 cm. *86.479.3. Geneva, Switzerland. 19 Mar. '86.

1044 Unknown. St. Roch Seated Between Two Saints. Oil on canvas. 160 x 120 cm. Virgin Mary above St. Roch. Dog lies at feet of the three saints. *86.446.1. Sangemini, Italy. 16 Nov. '85.

1045 Unknown. Saints Francis, Clare of Montefalco, and Clare of Assisi with Angel and Putti. Oil on canvas. 160 x 120 cm. *86.446.3. Sangemini, Italy. 16 Nov. '85.

Italian, 17th Century

1046 DOLABELLA, Tomaso (1570-1650). Virgin and Child. Oil on canvas. Approx. 75.5 x 61.1 cm. *86.457.2. Fribourg, Switzerland. 5 Apr. '86.

1047 Emilian School. Landscape with Ruins. Oil on canvas. *86.445.4. Sanluri, Sardinia, Italy. 10 Feb. '86.

1048 LAURO, Biagiotti. Portrait of Eleonora D'Arborea. Oil on canvas. 103 x 81 cm. *86.445.7. Sanluri, Sardinia, Italy. 10 Feb. '86.

1049 Unknown. Death of St. Joseph. Oil on canvas. 160 x 120 cm. *86.446.2. Sangemini, Italy. 16 Nov. '85.

1050 Unknown. Landscape with Peasants and Oxen. Oil on canvas. 90 x 140 cm. *86.449.1. Todi, Italy. 7 Jun. '85.

1051 Unknown. Mythological Scene. Oil on canvas. 155 x 105 cm. *86.449.2. Todi, Italy. 7 Jun. '85.

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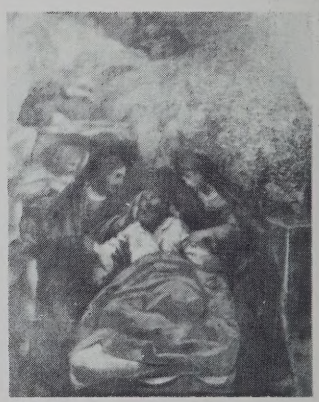

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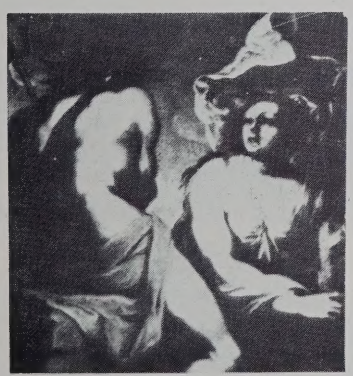

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Italian, 18th Century

1052 CONCA, Copied after. Neapolitan. Virgin and Child. Oil on canvas. 75 x 70 cm. Note: illustration is an engraving after the stolen painting. *86.427. Rocca di Papa, Italy. 22 Apr. '86.

1053 GILARDI, Pietro, Attributed to (1679-1730). Venus and Neptune. Oil on canvas. *86.444.1. Cislago, Italy. 4 May '84.

1054 Neapolitan School. Seascape with Sailboats. Oil on canvas. 109 x 133 cm. *86.445.8. Sanluri, Sardinia, Italy. 10 Feb. '86.

1055 Neapolitan School. Seascape with Sailing Ships at Anchor. Oil on canvas. 88 x 113 cm. *86.445.1. Sanluri, Sardinia, Italy. 10 Feb. '86.

1056 Unknown. St. Joseph and Christ Child. Oil on canvas. 130 x 90 cm. Heads of putti at top corners. *86.447.1. Piacenza, Italy. Stolen before 21 Oct. '85.

Italian, 19th Century

1057 CAPRILE, Vincenzo (b. 1856). Lagoon in Venice. 40 x 60 cm. Signed at l/r: V. Caprile. *86.450.1. Naples, Italy. 21 May '85.

1058 CAPRILE, Vincenzo (b. 1856). Neapolitan Boy. 60 x 35 cm. Signed in l/r: V. Caprile. *86.450.2. Naples, Italy. 21 May '85.

1059 CAPRILE, Vincenzo (b. 1856). Portrait of a Woman. 50 x 50 cm. Signed above woman's shoulder: V. Caprile. *86.450.9. Naples, Italy. 21 May '85.

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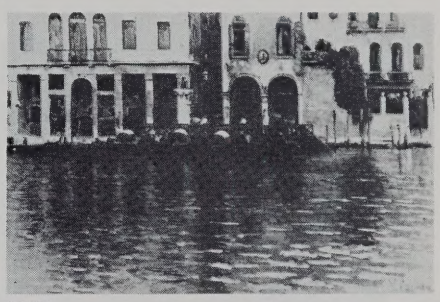

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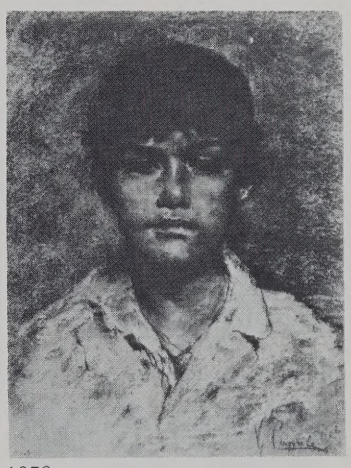

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1060 ESPOSITO, Gaetano (1858-1911). Portrait of a Woman. 60 x 40 cm. Signed in l/l: G. Esposito. Inscription: dear Signora Bonito (translation). Wears dress trimmed with red. *86.450.13. Naples, Italy. 21 May '85.

1061 GIGANTE. Fisherman's Tavern. 40 x 60 cm. Signed at l/r. *86.450.5. Naples, Italy. 21 May '85.

1062 IROLLI, Vincenzo (1860-1942). Girl Resting on Her Side, Surrounded by Vegetables. Approx. 30 x 50 cm. Signed in l/r: V. Irolli. *86.450.7. Naples, Italy. 21 May '85.

1063 IROLLI, Vincenzo (1860-1942). Still Life with Fish. 70 x 50 cm. Signed in l/r: V. Irolli. *86.450.6. Naples, Italy. 21 May '85.

1064 ISSUPOV. Woman Wearing Hat, Holding Flowers. 100 x 70 cm. Signed in l/l. *86.450.10. Naples, Italy. 21 May '85.

1065 LUCIANO, Crisconio. Harbor with Sail Boats. 30 x 50 cm. Signed in l/l. *86.450.8. Naples, Italy. 21 May '85.

1066 MIGLIARO. Women at Market. 30 x 20 cm. Signed in l/l. *86.450.3. Naples, Italy. 21 May '85.

1067 ROSSI, Carlo. Diana the Huntress Bathing. Oil. 150 x 250 cm. *86.479.4. Geneva, Switzerland. 19 Mar. '86.

1068 SANTORO, Rubens (1859-1942). Portico. 60 x 40 cm. Signed in l/r. *86.450.4. Naples, Italy. 21 May '85.

1069 Unknown. Virgin of the Rosary. Oil on canvas. 120 x 90 cm. Inscribed on pedestal: AVE MARIA. *86.447.2. Piacenza, Italy. Stolen before 21 Oct. '85.

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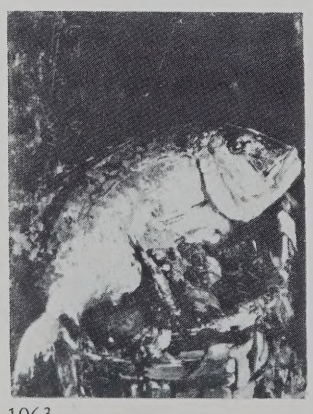

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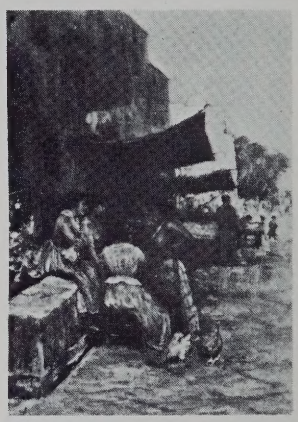

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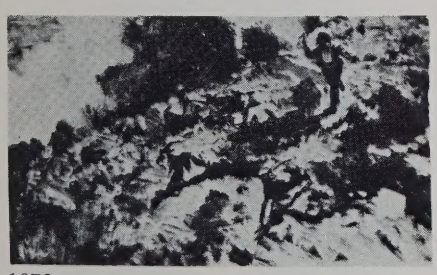
1072

Italian, 20th Century

1070 CORSI, Nicolas de. Seascape. Approx. 50 x 70 cm. *86.450.12. Naples, Italy. 21 May '85.

1071 CORSI, Nicolas de. Seascape with Ships and Boats. 50 x 70 cm. *86.450.14. Naples, Italy. 21 May '85.

1072 PALIZZI, F. Shepherd Driving His Flock Before the Storm. 35 x 60 cm. *86.450.16. Naples, Italy. 21 May '85.

1073 PRATELLA, Attilio. Village Street, 1950. 32 x 25 cm. Signed in l/l. *86.450.11. Naples, Italy. 21 May '85.

1074 PRATELLA, Attilio. A Woman in the River at Soccavo. 30 x 40 cm. *86.450.15. Naples, Italy. 21 May '85.

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1074

Prints, Drawings

American, 20th Century

1075 BEARDON, Romare (b. 1914). Burning of Troy. Silk screen. No. 11/125. 86.441.21. Larchmont, NY. Aug. '86.

1076 BEARDON, Romare (b. 1914). Family. No. 118/180. 86.441.17. Larchmont, NY. Aug. '86.

1077 BEARDON, Romare (b. 1914). Jazz Players. Lithograph, hand painted. No. 43/60. 86.441.18. Larchmont, NY. Aug. '86.

1078 BEARDON, Romare (b. 1914). Mother and Child. Lithograph. No. 170/175. 86.441.20. Larchmont, NY. Aug. '86.

1079 BEARDON, Romare (b. 1914). Mother and Child (Morning). Lithograph. No. 108/160. 86.441.19. Larchmont, NY. Aug. '86.

Belgian, 20th Century

1080 ALECHINSKY, Pierre (b. 1927). Chinese. Lithograph. 55.9 x 76.2 cm. No. 15/60. 86.441.1. Larchmont, NY. Aug. '86.

Dutch, 20th Century

1081 ARPEL, Karel (b. 1921). Green Head. Lithograph. 55.9 x 76.2 cm. No.: AP 1963. 86.441.2. Larchmont, NY. Aug. '86.

French, 20th Century

1082 TOBIASSE, Théo (b. 1927). Duomo. Mixed media. 55.9 x 76.2 cm. No. 13/75. 86.441.14. Larchmont, NY. Aug. '86.

1083 TOBIASSE, Théo (b. 1927). Images de fou. Mixed media. 55.9 x 76.2 cm. No. 193/250. 86.441.9. Larchmont, NY. Aug. '86.

1084 TOBIASSE, Théo (b. 1927). Le gout. Mixed media. 55.9 x 76.2 cm. No. 206/250. 86.441.13. Larchmont, NY. Aug. '86.

1085 TOBIASSE, Théo (b. 1927). Mordecai and Esther. Mixed media. 55.9 x 76.2 cm. No. 186/250. 86.441.10. Larchmont, NY. Aug. '86.

1086 TOBIASSE, Théo (b. 1927). Peddler in New York. Mixed media. 55.9 x 76.2 cm. No. AP-7/15. 86.441.14. Larchmont, NY. Aug. '86.

1087 TOBIASSE, Théo (b. 1927). Voyage. Mixed media. 55.9 x 76.2 cm. No. 136/150. 86.441.8. Larchmont, NY. Aug. '86.

1088 TOBIASSE, Théo (b. 1927). Woman at the Lyre. Mixed media. 55.9 x 76.2 cm. No. 11/75. 86.441.12. Larchmont, NY. Aug. '86.

Italian, 16th Century

1089 Emilian School. St. Augustan Preaching. Pen and brown ink and gray wash heightened with white, on green washed paper. Diam. 23.6 cm. *86.439.2. Florence, Italy. May '86.

Italian, 17th Century

1090 BRIZIO, Francesco. Landscape with Figures. Pen and brown ink and wash. 22.8 x 36.3 cm. *86.439.1. Florence, Italy. May '86.

Spanish, 20th Century

1091 ORTEGA MUÑOZ, Godofredo (b. 1905). Flute Players. Etching and collage. No. 44/150. 86.441.7. Larchmont, NY. Aug. '86.

1092 ORTEGA MUÑOZ, Godofredo (b. 1905). Three Bathers. Etching and collage. No. 27/150. 86.441.6. Larchmont, NY. Aug. '86.

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1090

Sculpture

Austrian, 16th Century

1093 Kärntner School. Death of the Virgin, c. 1500. Wood. 43.5 x 89.0 cm. Predella panel. *86.478.12. Friesach, Austria. 24 Jun. '86.

1094 Kärntner School. Martyrdom of St. John the Evangelist, c. 1500. Wood. Approx. 44 x 43 cm. Upper panel of interior of right altar wing. *86.478.3. Friesach, Austria. 24 Jun. '86.

1095 Kärntner School. St. Agatha, c. 1500. Wood. Approx. ht. 60 cm. From the exterior of the left altar wing. *86.478.8. Friesach, Austria. 24 Jun. '86.

1096 Kärntner School. St. Anne, c. 1500. Wood. Approx. ht. 60 cm. From the exterior of the right altar wing. Holds Mary in her left hand and Christ child in her right. *86.478.11. Friesach, Austria. 24 Jun. '86.

1097 Kärntner School. St. Apollonia, c. 1500. Wood. Approx. ht. 60 cm. From the exterior of the right altar wing. Holds a forceps. *86.478.9. Friesach, Austria. 24 Jun. '86.

1098 Kärntner School. St. Barbara, c. 1500. Wood. Approx. ht. 60 cm. From the exterior of the left altar wing. Holds tower in her left hand. *86.478.5. Friesach, Austria. 24 Jun. '86.

1099 Kärntner School. St. Elizabeth, c. 1500. Wood. Approx. ht. 60 cm. From the exterior of the right altar wing. Holds jar in her left hand and bread in her right. *86.478.10. Friesach, Austria. 24 Jun. '86.

1100 Kärntner School. St. John the Evangelist, c. 1500. Wood. Approx. 44 x 43 cm. Lower panel of interior of right altar wing. *86.478.4. Friesach, Austria. 24 Jun. '86.

1101 Kärntner School. St. John the Evangelist Drinking from the Poisoned Chalice, c. 1500. Wood. Approx. 44 x 43 cm. Upper panel of interior of left altar wing. *86.478.1. Friesach, Austria. 24 Jun. '86.

1102 Kärntner School. St. John the Evangelist on Patmos Writing the Revelation, c. 1500. Wood. Approx. 44 x 43 cm. Lower panel of interior of left altar wing. *86.478.2. Friesach, Austria. 24 Jun. '86.

1103 Kärntner School. St. Magdelene, c. 1500. Wood. Approx. ht. 60 cm. From the exterior of the left altar wing. Holds ointment jar in her right hand. *86.478.7. Friesach, Austria. 24 Jun. '86.

1104 Kärntner School. St. Odilia, c. 1500. Wood. Approx. ht. 60 cm. From the exterior of the left altar wing. *86.478.6. Friesach, Austria. 24 Jun. '86.

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English, 15th Century

1105 Unknown. Dame Anne Tyrell as Widow, 1476. Brass. 71.8 x 25.0 cm. *86.419.1. East Horndon, England. 1950.

1106 Unknown. Friar in Gown, Hood and Sandals. Brass. 42.2 x 12.5 cm. *86.412. Great Amwell, England. 1965.

1107 Unknown. John Welbeck in Armor, 1476. Brass. 46.8 x 15.6 cm. *86.417.1. Putney, England. 1975.

1108 Unknown. Man in Armor, c. 1420. Brass. 101.4 x 29.6 cm. *86.416.1. Brampton Ash, England. 1983.

1109 Unknown. Simon Norwiche in Armor, 1468. Brass. 92.1 x 32.8 cm. *86.416.2. Brampton Ash, England. 1983.

English, 16th Century

1110 Unknown. Civilian, c. 1510. Brass. 32.8 x 11.7 cm. *86.422. Wheathampstead, England. 1973.

1111 Unknown. Civilian, 1517. Brass. 47.6 x 12.5 cm. *86.421. Yateley, England. 1979.

1112 Unknown. Civilian, c. 1520. Brass. 31.2 x 9.4 cm. *86.420. Littlebury, England. 1977.

1113 Unknown. Daughter, c. 1520. Brass. 14.1 x 6.4 cm. *86.437. Appledore, England. 1986.

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1114 Unknown. John Dryden, 1584. Brass. 59.3 x 23.4 cm. *86.423. Canons Ashby, England. 1979.

1115 Unknown. John Lymsey in Armor, 1545. Brass. 93.6 x 29.6 cm. *86.415.1. Hackney, England. 1955.

1116 Unknown. John Rufford in Armor, 1540. Brass. 59.3 x 20.3 cm. *86.418.1. Edlesborough, England. 1983.

1117 Unknown. Man in Armor (Headless) Kneeling with Eight Sons, c. 1520. Brass. 18.7 x 17.9 cm. *86.419.2. East Horndon, England. 1950.

1118 Unknown. Margaret Dely, Nun, 1561. Brass. 15.6 x 6.2 cm. *86.414. Isleworth, England. 1955.

1119 Unknown. Six Kneeling Sons, 1592. Brass. 17.2 x 25.0 cm. *86.425. Writtle, England. 1960.

1120 Unknown. Standing Lady, 1585. Brass. 54.6 x 19.5 cm. *86.417.2. Putney, England. 1975.

1121 Unknown. Three Wives of John Rufford, 1540. Brass. 56.2 x 39.8 cm. *86.418.2. Edlesborough, England. 1983.

1122 Unknown. Wife of John Wybarne, 1503. Brass. 48.4 x 15.6 cm. *86.435. Ticehurst, England. 1980.

1123 Unknown. Wife of William Bradshawe, Kneeling, 1537. Brass. 19.5 x 15.6 cm. *86.424.2. Wendover, England. 1980.

1124 Unknown. Wife of William Brokysbi, 1523. Brass. 99.1 x 37.4 cm. *86.434. Saxelby, England. 1983.

1125 Unknown. William Bradshawe Kneeling, 1537. Brass. 19.5 x 15.6 cm. *86.424.1. Wendover, England. 1980.

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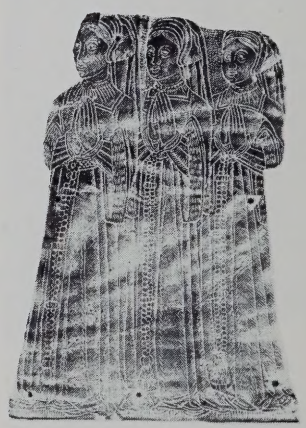

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1126 1127

English, 17th Century

1126 Unknown. Daughter, 1624. Brass. 56.2 x 18.7 cm. *86.436. Eyworth, England. 1975.

1127 Unknown. Minister Vincent Huffam in Gown and Stole with His Son, 1613. Brass. 53.1 x 18.7 cm. *86.413.1. Dover, England. 1945.

1128 Unknown. Vicar in Pulpit, 1618. Brass. 31.2 x 15.6 cm. *86.415.2. Hackney, England. 1955.

1129 Unknown. Wife and Daughter of Vincent Huffam, 1613. Brass. 50.7 x 17.9 cm. *86.413.2. Dover, England. 1945.

European, 14th Century

1130 Unknown. Crucifix. Ht. 83 cm. Figure of Christ missing both arms. *86.457.6. Fribourg, Switzerland. 5 Apr. '86.

European, 16th Century

1131 Unknown. St. Anne of Drieën, 1500. Oak, polychrome. Ht. 105 cm. Ref.: Institut royal du patrimoine artistique de Belgique, no. B78 185'44. Christ child wears brown robe, St. Anne wears gold-colored cloak and brown dress bordered in gold. *86.432. Kortessem, Belgium. 7 May '86.

1132 Unknown. Virgin and Child, and St. Anne, c. 1530-1550. Wood. *86.430. Zolina, Spain. 11 Mar. '86.

European, 17th Century

1133 Unknown. Crucifix. Wood. Ht. 100 cm. *86.378. West Berlin, West Germany. 26 Feb.' 86.

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European, 18th Century

1134 Unknown. Coat of Arms of Montesquiou. Ducal coronet with blazon of two round loaves. *86.456. Marsan, France. 12 Apr. '86.

French, 16th Century

1135 Unknown. Crucifix. Wood. Ht. 110 cm. Figure of Christ lacking head, arms, and right foot. Left feet broken near toes. *86.453. Martinvast, France. 20 May '86.

1136 Unknown. Virgin and Child. Wood. Ht. 80 cm. *86.452. Saint-Gelven, France. 29 May '86.

French, 19th Century

1137 RODIN, René François Auguste (1840-1917). Head of a Young Girl. Bronze. Head 14 x 13 cm., base: ht. 10 cm., diam. base 6 cm. *86.454.4. Paris, France. 11 Jun. '86.

Russian, 20th Century

1138 ERTÉ (Romain de Tirtoff) (b. 1892). An Evening in 1922. Bronze. No. 194/250. *86.442.2. Laguna Beach, CA. Jul. '86.

1139 ERTÉ (Romain de Tirtoff) (b. 1892). Woman and Satyr. Bronze. No. 273/375. *86.442.1. Laguna Beach, CA. Jul. '86.

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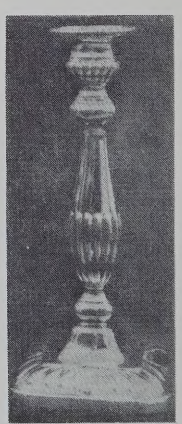

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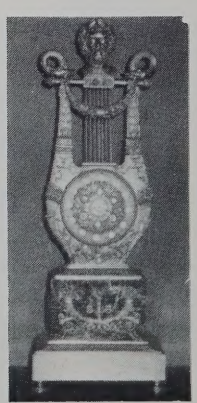


1143

Candlesticks, Candelabra, Lamps

1140 SHEFFIELD. English, 20th century. Candlestick (one of a pair), 1915. Silver. Maker's mark overstruck by J.S.R. in lozenge. Small detachable sconces cover original electrical fittings, as do filled bases. *86.464. London, England. Jun. '86.

1141 13th century. Candlestick Base in the Form of a Lion. Bronze. 6.1 x 7.2 cm. Marked: LM 2553. *86.458.2. Zurich, Switzerland. 5 Mar. '86.

1142 WALKER & HALL. English, 20th century. Candlesticks (pair), 1914. Silver. Ht. 25.4 cm. *86.470.1-2. England. 1986.

Clocks, Timepieces, Watches

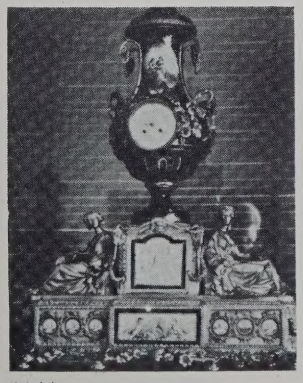
1143 Empire Ormolu Lyre-Shaped Clock. Gilt bronze, green marble base. Approx. ht. 50 cm. Movement is a later replacement. *86.469. Hove, England. 5 Jun. '86. *Reward.*

1144 SÈVRES. French. Louis XVI Porcelain Clock. Porcelain, gilded bronze base, white enamel medallions. Ht. 90 cm. Clock with white enamel face with Roman numerals, and a key-winding system. Bunch of grapes hangs from each handle of base. Upper medallion of base bears monogram "LL" in black. Lower medallion set between portraits of the royal family. *86.479.1. Geneva, Switzerland. 19 Mar. '86.

Furniture, Accessories

1145 18th century. Adam Period Chimneypiece. Carved pine wood, with lime wood decoration. Oval central tablet with two classical figures—a standing woman and a seated man. *86.467. London, England. Jun. '86.

1146 Late Victorian Cabinet. Satinwood. Ht. 147 cm. Two painted panels, each showing a woman and child. *86.472. London, England. Aug. '86.



1144

Liturgical Objects

1147 Chalice. Silver. Ref.: Classified Historical Monument, 30 Jan. '73. *86.429.2. Ambert, France. 7 Feb. '86.

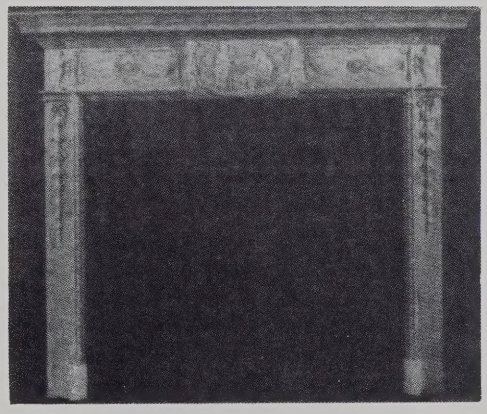
1148 Reliquary Cross. Silver. Ref.: Classified Historical Monument, 30 Jan. '73. *86.429.1. Ambert, France. 7 Feb. '86.

Miniatures

1149 ANDREWS, Samuel. English, 18th century. Portrait of a Gentleman. Watercolor on ivory. Ht. 7.6 cm. (oval). Powdered hair, dark maroon coat, white waistcoat and cravat. *86.471.1. London, England. 30 Jul. '86.

1150 ANDREWS, Samuel. English, 18th century. Portrait of a Lady, 1796. Watercolor on ivory. Ht. 7.6 cm. (oval). Initialed and dated on front: S.A. 1796. Long dark hair, white dress with blue sash and blue ribbon in hair. *86.471.2. London, England. 30 Jul. '86.

1151 BARRY, John. English, 18th century. Portrait of a Gentleman. Watercolor on ivory. Ht. 3.8 cm. (oval). Powdered hair, blue coat, and white cravat. *86.471.3. London, England. 30 Jul. '86.



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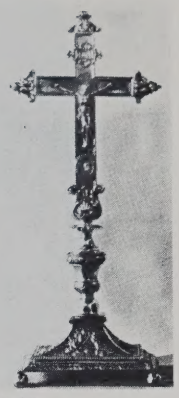

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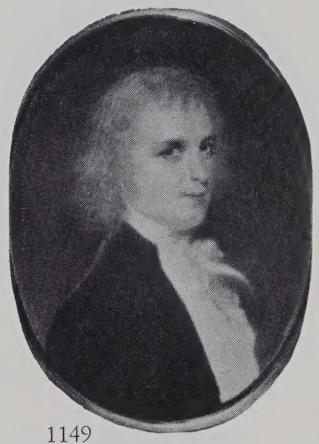

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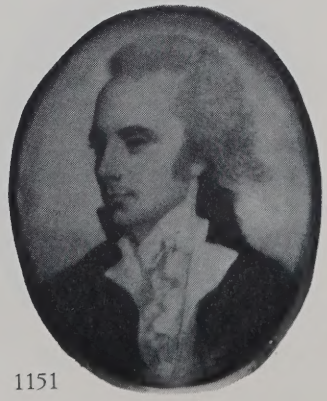

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1152 BOGLE, John. English, 18th century. Portrait of a Gentleman, 1780. Watercolor on ivory. Ht. 3.8 cm. (oval). Initialed and dated on front: J.B. 1780. Powdered hair, buff-colored coat, and green waistcoat. *86.471.4. London, England. 30 Jul. '86.

1153 BOGLE, John. English, 18th century. Portrait of Mrs. Anne Cathcart, 1798. Watercolor on ivory. Ht. 3.8 cm. (oval). Initialed and dated on front: J.B. 1798. Brown hair with gold band which matches the trim on her white dress. *86.471.5. London, England. 30 Jul. '86.

1154 COSWAY, Richard (English, 1742-1821). Portrait of a Lady. Watercolor on ivory. Ht. 6.4 cm. (oval). Powdered hair, with feather, cream-colored dress, trimmed with black and white frilled collar. *86.471.6. London, England. 30 Jul. '86.

1155 COSWAY, Richard (English, 1742-1821). Portrait of Mrs. Perdita Robinson. Watercolor on ivory. Ht. 7.6 cm. (oval). Powdered hair, white ribbon headdress, and white dress. *86.471.8. London, England. 30 Jul. '86.

1156 COSWAY, Richard (English, 1742-1821). Portrait of Mrs. Siddons. Watercolor on ivory. Ht. 6.4 cm. (oval). Powdered hair, white dress, and triple strand gold necklace. *86.471.7. London, England. 30 Jul. '86.

1157 CROSSE, Richard (English, 1742-1810). Portrait of a Gentleman. Watercolor on ivory. Ht. 3.8 cm. (oval). Powdered hair, brown coat with green lapels. *86.471.11. London, England. 30 Jul. '86.

1158 CROSSE, Richard (English, 1742-1810). Portrait of a Lady. Watercolor on ivory. Ht. 3.8 cm. (oval). Dark hair, with light pink scarf. Pale blue dress. *86.471.10. London, England. 30 Jul. '86.

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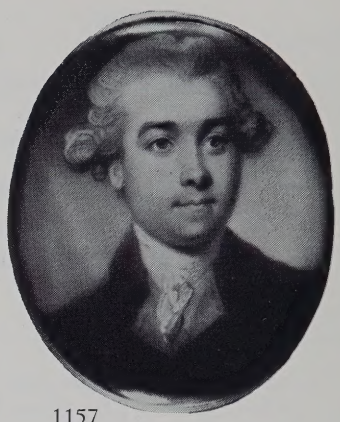

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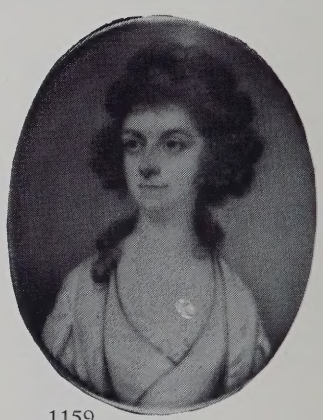

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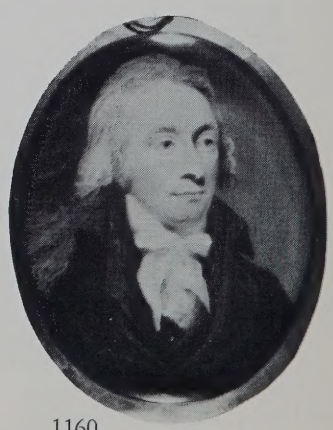


1160

1159 CROSSE, Richard (English, 1742-1810). Portrait of a Lady. Watercolor on ivory. Ht. 5.1 cm. (oval). Gray hair, white dress trimmed in blue. *86.471.9. London, England. 30 Jul. '86.

1160 EDRIDGE, Henri (English, 1769-1821). Portrait of a Gentleman. Watercolor on ivory. Ht. 6.4 cm. (oval). Powdered hair, black coat, white cravat. Orange curtain in background. *86.471.12. London, England. 30 Jul. '86.

1161 ENGLEHEART, George (English, 1752-1829). Portrait of a Gentleman. Watercolor on ivory. Ht. 7.6 cm. (oval). Initialed on front: E. Powdered hair, dark blue coat, and white cravat. *86.471.14. London, England. 30 Jul. '86.

1162 ENGLEHEART, George (English, 1752-1829). Portrait of a Lady, 1810. Watercolor on ivory. Ht. 8.9 cm. (oval). Initialed on front: E. Inscribed on reverse: Geo. Engleheart Hertford Street, Mayfair. Pinxit 1810. Dark hair, white bonnet with blue ribbons, and white dress. *86.471.13. London, England. 30 Jul. '86.

1163 ENGLEHEART, John Cox Dillman (English, 1783-1862). Portrait of a Gentleman, 1817. Watercolor on ivory. Ht. 7.6 cm. (oval). Inscribed on reverse: J.C.D. Engleheart, London Pinxit 1817. Dark brown hair, dark blue coat with white cravat. *86.471.15. London, England. 30 Jul. '86.

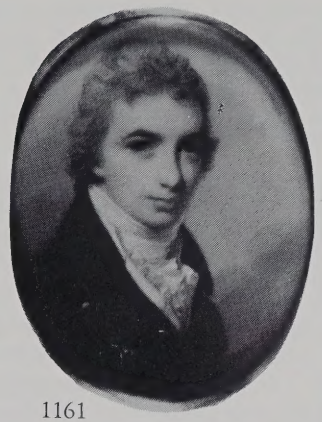
1164 GALLOWAY, Alexander. English. Portrait of a Gentleman. Watercolor on ivory. Ht. 6.4 cm. (oval). Brown curly hair, blue coat, white waistcoat, and cravat. *86.471.16. London, England. 30 Jul. '86.

1165 GALLOWAY, Alexander. English. Portrait of a Lady. Watercolor on ivory. Ht. 6.4 cm. (oval). Hair covered by a white bonnet, wears dark gray dress, white scarf, and light blue shawl. *86.471.17. London, England. 30 Jul. '86.

1166 HAZLEHURST, Thomas (English, active 1760-1818). Portrait of a Lady. Watercolor on ivory. Ht. 5.1 cm. (oval). Initialed on front: T.H. Brown hair, white dress with blue ribbon at shoulder. *86.471.18. London, England. 30 Jul. '86.

1167 HONE, Horace (English, 1756-1825). Portrait of a Gentleman. Watercolor on ivory. Ht. 6.4 cm. (oval). Powdered hair, green coat, cream-colored waistcoat and white cravat. *86.471.19. London, England. 30 Jul. '86.

1168 HONE, Horace (English, 1756-1825). Portrait of a Little Girl, 1765. Watercolor on ivory. Ht. 3.8 cm. (oval). Initialed and dated on front: N.H. 1765. Dark hair, white bonnet trimmed with blue, white dress with blue sash and ribbons. *86.471.20. London, England. 30 Jul. '86.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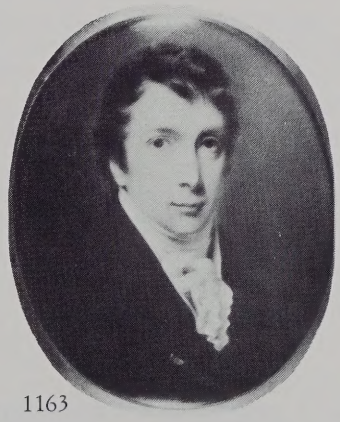
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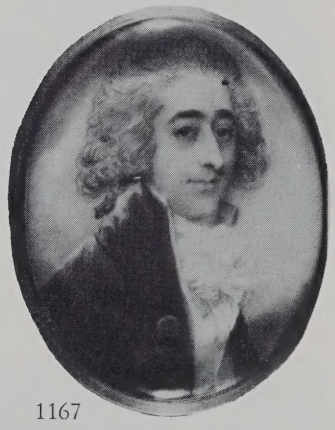
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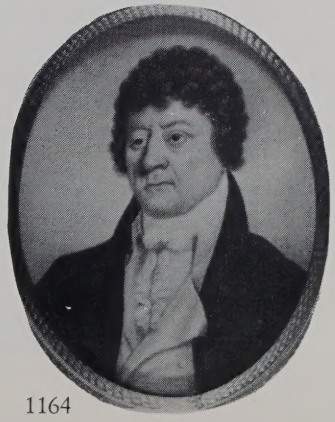
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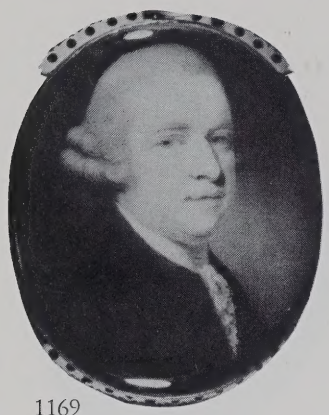

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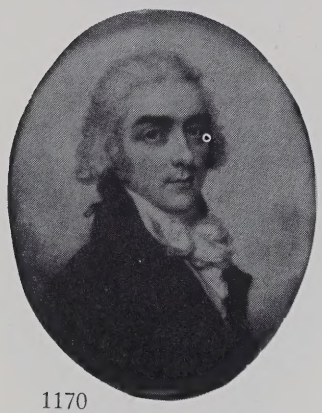

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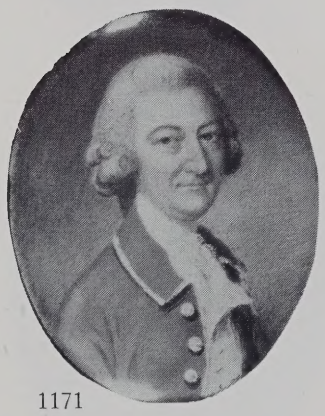

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1169 HUMPHREY, Ozias (English, 1742-1810). Portrait of a Gentleman. Watercolor on ivory. Ht. 3.8 cm. (oval). Powdered hair, dark blue coat, and pink waistcoat. *86.471.21. London, England. 30 Jul. '86.

1170 JEAN, Philippe (English, 1755-1802). Portrait of a Gentleman. Watercolor on ivory. Ht. 6.4 cm. (oval). Powdered hair, dark blue coat, and white cravat. *86.471.22. London, England. 30 Jul. '86.

1171 JEAN, Philippe (English, 1755-1802). Portrait of Peter le Mesurier. Watercolor on ivory. Ht. 3.8 cm. (oval). Frame inscribed with names of the artist and the sitter. Powdered wig, scarlet coat with white waistcoat, and gold buttons. *86.471.23. London, England. 30 Jul. '86.

1172 MEYER, Jeremiah. Portrait of a Gentleman. Watercolor on ivory. Ht. 3.8 cm. (oval). Powdered hair, blue coat, and seated, pointing to a view of Venice with his right hand. *86.471.25. London, England. 30 Jul. '86.

1173 MEYER, Jeremiah. Portrait of a Lady. Watercolor on ivory. Ht. 5.1 cm. (oval). Powdered hair, adorned with blue and white scarf. *86.471.24. London, England. 30 Jul. '86.

1174 PLACE, George. Portrait of a Lady, 1796. Watercolor on ivory. Ht. 6.4 cm. (oval). Signed and dated on reverse: G. Place 1796. White frilled cap, white dress and blue scarf. *86.471.26. London, England. 30 Jul. '86.

1175 PLIMER, Andrew (English, 1763-1837). Portrait of a Gentleman, 1787. Watercolor on ivory. Ht. 5.1 cm. (oval). Initialed and dated on front: A.P. 1787. Powdered hair, blue coat. *86.471.28. London, England. 30 Jul. '86.

1176 PLIMER, Andrew (English, 1763-1837). Portrait of a Lady. Watercolor on ivory. Ht. 7.6 cm. (oval). Dark hair, white dress. *86.471.29. London, England. 30 Jul. '86.

1177 PLIMER, Andrew (English, 1763-1837). Portrait of a Lady, 1786. Watercolor on ivory. Ht. 3.8 cm. (oval). Initialed and dated on front: 1786. Powdered hair, white dress. *86.471.27. London, England. 30 Jul. '86.

1178 ROBERTSON, Andrew (English, 1777-1845). Portrait of a Gentleman, 1806. Watercolor on ivory. Ht. 6.4 cm. (oval). Initialed and dated on front: A.R. [180]6. Dark hair, black coat, and white cravat. *86.471.30. London, England. 30 Jul. '86.

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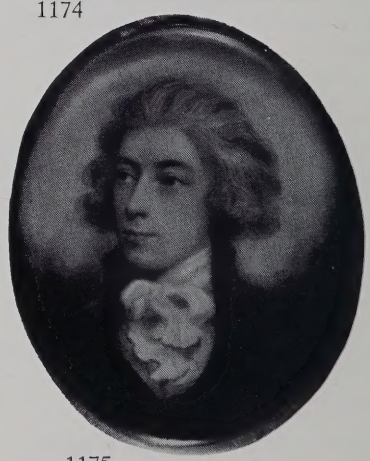

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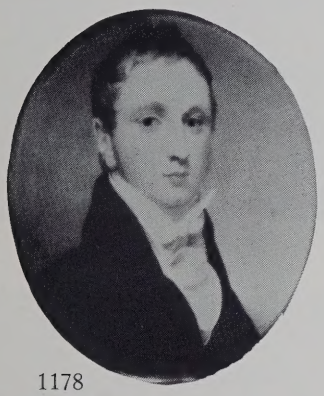

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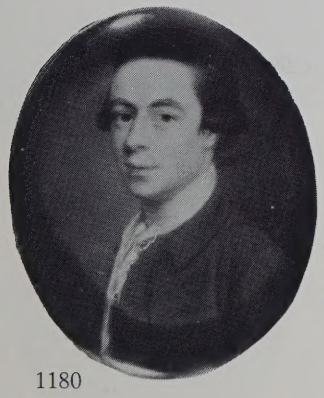

1180

1179 ROBERTSON, Andrew (English, 1777-1845). Portrait of a Lady. Watercolor on ivory. Ht. 8.9 cm. (oval). Initialed on front: A.R. Long dark hair with purple band, black dress. *86.471.31. London, England. 30 Jul. '86.

1180 SCOULER, James (English, 1741-87). Portrait of a Gentleman, 1772. Watercolor on ivory. Ht. 3.8 cm. (oval). Inscribed on reverse: Scouler pinxit 1772. This paper not to be taken off. Dark hair, russet brown coat, and white cravat. *86.471.32. London, England. 30 Jul. '86.

1181 SHELLEY, Samuel (English, 1750-1808). Portrait of Elizabeth, Countess of Derby. Watercolor on ivory. Ht. 3.8 cm. (oval). Powdered hair adorned with white scarf which she holds at her throat with her left hand. White dress trimmed with gold braid. *86.471.33. London, England. 30 Jul. '86.

1182 SHIRREFF, Charles. English, 18th century. Portrait of a Gentleman. Watercolor on ivory. Ht. 3.8 cm. (oval). Powdered hair, blue coat, scarlet waistcoat, and white cravat. *86.471.34. London, England. 30 Jul. '86.

1183 SKIRVING, Archibald (English, 1749-1819). Portrait of a Lady. Watercolor on ivory. Ht. 7.6 cm. (oval). Long brown hair, white turban-like headdress, and white dress with pink ribbons. *86.471.35. London, England. 30 Jul. '86.

1184 SMART, John. English, 18th century. Portrait of a Gentleman, 1778. Watercolor on ivory. Ht. 3.8 cm. (oval). Initialed and dated on front: J.S. 1778. Powdered wig and scarlet coat with silver buttons. *86.471.36. London, England. 30 Jul. '86.

1185 SPENCER, Gervase. English, 18th century. Portrait of an Officer, 1759. Watercolor on ivory. Ht. 3.8 cm. (oval). Initialed and dated on front: G.S. 1759. Powdered hair, scarlet uniform, with black facings and silver frogging. *86.471.37. London, England. 30 Jul. '86.

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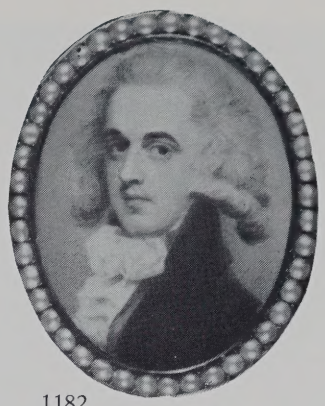

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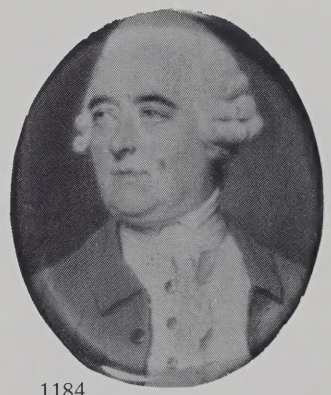

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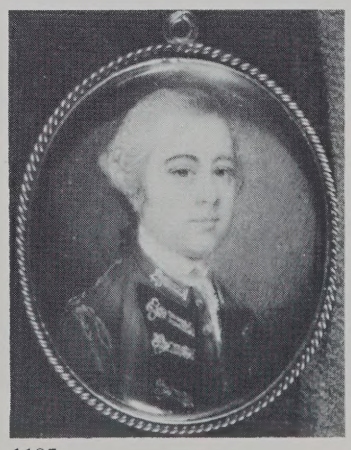

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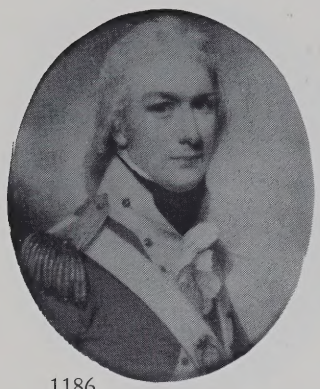

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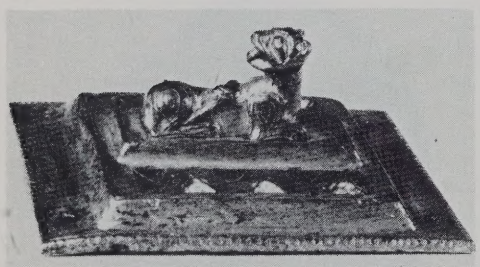

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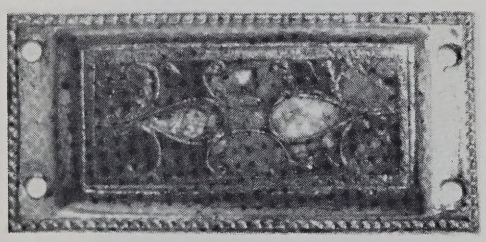

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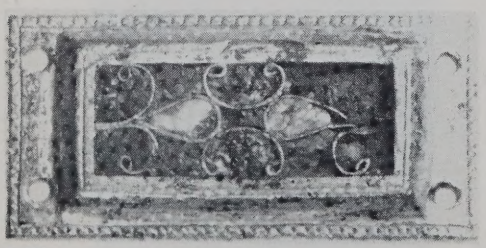


1189

1186 WOOD, William (English, 1768-1809). Portrait of an Officer. Watercolor on ivory. Ht. 6.4 cm. (oval). Fair hair, lightly powdered, scarlet uniform with yellow facings, black stock. *86.471.38. London, England. 30 Jul. '86.

1187 WOOD, William (English, 1768-1809). Portrait of Mrs. Birch and Child, 1807. Watercolor on ivory. Ht. 8.9 cm. (oval). Inscribed on reverse: Will, Wood of Cork Street, London, 1807. Short dark brown hair with blue ribbon, white dress, and red stole. Child wears white dress and bonnet. *86.471.39. London, England. 30 Jul. '86.

Objects of Art

1188 13th century. Lid. Gilded bronze head. 7.3 x 5.4 cm. Figure of recumbent lion on lid. *86.458.4. Zurich, Switzerland. 5 Mar. '86.

1189 Small Box. Three gilded copper sides, inlaid with enamel. 2.1 x 5.3 cm. *86.458.3. Zurich, Switzerland. 5 Mar. '86.

Rugs, Carpets

1190 Pechino Carpet. Hand-knotted, wool. 153 x 92 cm. *86.444.2. Cislago, Italy. 4 May '84.

1191 Persian, 20th century. Tabriz Carpet. Wool. 460 x 775 cm. Unique. Green wool. Sheikh Safi design, with stylized flowers, beige Kuba Key patterns in corners, border with alternate Chichi patterns on dark red background, and yellow rosettes. *86.479.5. Geneva, Switzerland. 19 Mar. '86.

Silver

1192 NORWALK. Mazer (Bowl). Silver and wood. Diam. 27.7 cm. *86.465. England. 25 Jun. '86. *Reward.*

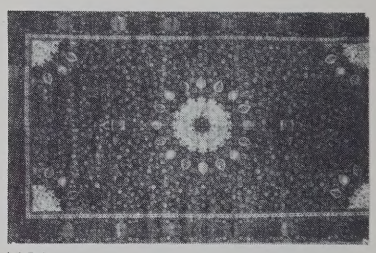
Tapestries, Textiles

1193 AUBUSSON. French, 16th century. Queen of France with Her Ladies in Waiting. 280 x 260 cm. *86.479.2. Geneva, Switzerland. 19 Mar. '86.

1194 GOBELINS. French. Coat of Arms of Charles de Lorraine, Comte de Marsan and His Second Wife, Catherine Thérèse Goyon de Matignon (pair). 305 x 233 cm. *86.451.1-2. Paris, France. Theft date unknown.

1195 GOBELINS. French. Panels (four): Coat of Arms of Charles de Lorraine, Comte de Marsan and His Second Wife, Catherine Thérèse Goyon de Matignon. 292 x 98 cm. *86.451.3-6. Paris, France. Theft date unknown.

1190



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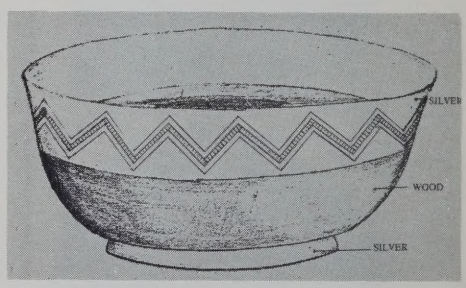

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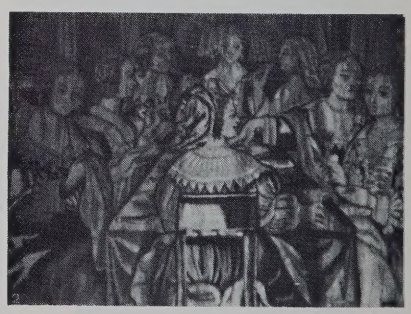

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Antiquities

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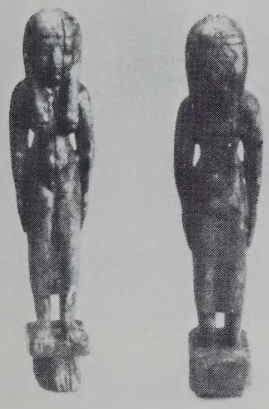

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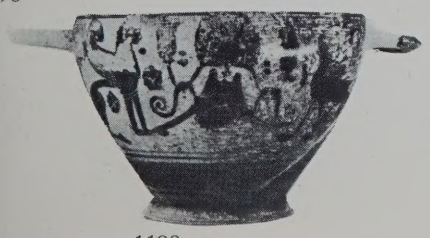


1198

Egyptian

1196 Ramesside Period or later, after 1200 B.C. Standing Woman. Wood with painted gesso. Ht. 20 cm. Ref.: Laura Donatelli, *La raccolta egizia di Giuseppe Acerbi,* Museo Civico (Mantua, 1983): p.33, no.3. Prov.: Museo Civico di Palazzo Te. Note: The paint has worn away, wood is split in several places. Woman wears a long dress, arms at her sides, and tripartite wig. *86.428. Mantua, Italy. 3 Jan. '86.

Greek

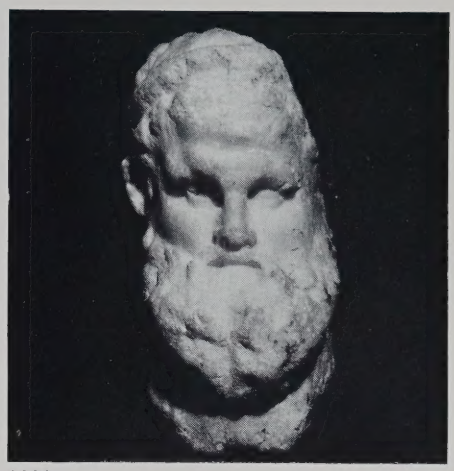
1197 Corinthian. Kylix. Terracotta. Ht. 7.1 cm., diam. mouth 15.0 cm., diam. base 0.5 cm. Interior decorated with converging red and dark brown stripes. Exterior of cup decorated with two birds on one side, one bird on the other side. *86.431.1. Thyrios, Greece. 27 Oct. '85.

1198 Corinthian. Skyphos. Terracotta. Ht. 10.0 cm., diam. mouth 16.0 cm., diam. base 0.8 cm. Mended from several fragments. Exterior decorated with two sphinxes facing one another, with lotus flowers, calyxes and pink flowers. Faces and wings of sphinxes are black and violet. Details incised on surface. Concentric circles on interior and exterior. *86.431.2. Thyrios, Greece. 27 Oct. '85.

1199 Hellenistic, 1st-2nd century B.C. Female Head. Marble. Approx. ht. 12.7 cm. *86.438.1. Stolen in transit between Henley-on-Thames, England and New York, NY. 5 Aug. '86.

1200 Hellenistic, 1st-2nd century B.C. Hercules. Marble. Approx. ht. 12.7 cm. *86.438.2. Stolen in transit between Henley-on-Thames, England and New York, NY. 5 Aug. '86.

1199



1200

Oriental Art

Chinese

1201 Han Dynasty, 206 B.C.–A.D. 221. Female Tomb Figure. Ceramic, gray fabric, unglazed. Approx. ht. 20.3 cm. *86.481.6. Maryland. Between Nov. '85–Aug. '86.

1202 Han Dynasty, 206 B.C.–A.D. 221. Pottery Jar and Cover. Ceramic, red fabric with greenish glaze with silvery iridescence. Ht. 14.0 cm., diam. 15.2 cm. Globular body with a "cloud band" decorative frieze and circular cover, and molded decoration in thread relief. *86.481.5. Maryland. Between Nov. '85–Aug. '86. *Recovered.*

1203 Late Eastern Zhou Dynasty, c. 5th/4th century B.C. Archaic Tripod Covered Vessel. Bronze, heavily encrusted green and brown patina. Ht. 12.7 cm., diam. 12.7 cm. Raised band around wall of vessel. Upright loop handles. Domed cover with three finials. *86.481.3. Maryland. Between Nov. '85–Aug. '86. *Recovered.*

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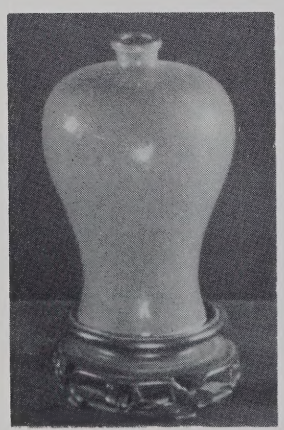
1204

1205



1206

1207

1204 Shang Dynasty, 1600–1027 B.C. Archaic Tripod Libation Vessel. Bronze, smooth gray patina. 20.3 x 17.1 cm. Decorated with t'ao t'ieh mask. *86.481.1. Maryland. Between Nov. '85–Aug. '86.

1205 Shang/Early Western Zhou Dynasty, c. 11th/10th century B.C. Archaic Tripod Cooking Vessel. Bronze, encrusted gray-green patina. 21.6 x 15.9 cm. Narrow band of medallions alternating with eye and whorl motifs on leiwen grounds below molded lip set with two upright loop handles. *86.481.2. Maryland. Between Nov. '85–Aug. '86.

1206 Small Camellia Leaf Green Glazed Meiping Vase, 17th-18th century. White porcelain body covered with a finely crackled bright green glaze continuing inside the foot on the base. Ht. 14.1 cm., max. diam. 8.9 cm. *86.481.19. Maryland. Between Nov. '85–Aug. '86.

1207 Sung Dynasty, A.D. 960–1279. "Hare's Fur" Glazed Temmoku Tea Bowl. Dark brown body covered with black glaze thinning to brown at the lip and finely flecked with "hare's fur" markings on the interior. Approx. diam. 12.7 cm. *86.481.14. Maryland. Between Nov. '85–Aug. '86.

1208 Sung Dynasty, A.D. 960–1279. Jianyao "Hare's Fur" Brown Glazed Tea Bowl. Dark brown body covered on interior and exterior with a streaked black and brown glaze. Ht. 5.1 cm., diam. 10.8 cm. *86.481.17. Maryland. Between Nov. '85–Aug. '86.

1209 Sung Dynasty, A.D. 960–1279. Jizhou Tea Bowl. Ceramic, dark brown glaze ending short of small ring foot. Ht. 5.7 cm., diam. 12.1 cm. Interior of bowl painted with a tan phoenix bird motif. *86.481.12. Maryland. Between Nov. '85–Aug. '86.

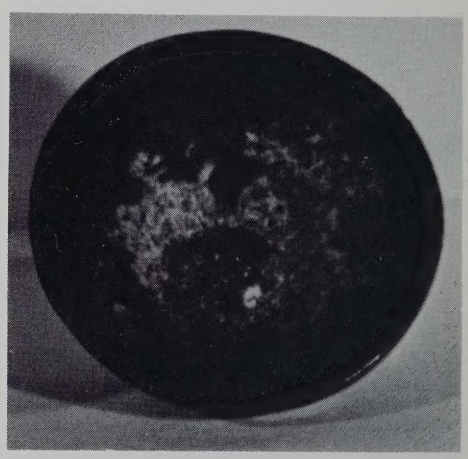
1210 Sung Dynasty, A.D. 960–1279. Mottled Brown Glazed Jizhou Tea Bowl. Pale buff ceramic bowl covered on interior and exterior with brown glaze mottled in milky blue and tan. Approx. diam. 12.7 cm. *86.418.15. Maryland. Between Nov. '85–Aug. '86.

1211 Sung Dynasty, A.D. 960–1279. Streaked Brown "Hare's Fur" Glazed Temmoku Tea Bowl. Dark body covered with a black glaze thinning to brown at the lip, finely flecked with fur markings on interior. Diam. 12.7 cm. *86.481.16. Maryland. Between Nov. '85–Aug. '86.

1212 Sung Dynasty, A.D. 960–1279. "Tortoise Shell" Glazed Jizhou Tea Bowl. Chocolate brown glaze mottled with cream-yellow spatter marks imitating tortoise shell. Ht. 5.7 cm., diam. 11.4 cm. *86.481.13. Maryland. Between Nov. '85–Aug. '86.

1208

1209



1210

1211

1213 Sung Dynasty, A.D. 960–1279. Yingqing Glazed Porcelain Mold of a Granary, with Cover. Porcelain, reddish tan fabric, pale green transparent glaze stained from burial. Ht. 16.5 cm., diam. 12.7 cm. Cylindrical ribbed vessel carved with a door on one side, the pointed cover molded with roof tiles. *86.481.4. Maryland. Between Nov. '85–Aug. '86. *Recovered.*

1214 Sung-Style Crackle Glazed Small Bowl, 18th century. Covered on interior and exterior with a grayish white glaze with brown crackle. Diam. 12.7 cm. *86.481.20. Maryland. Between Nov. '85–Aug. '86.

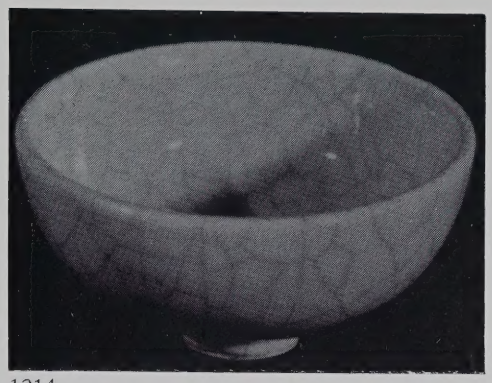
1215 T'ang Dynasty, A.D. 618–906. Tomb Figure of a Court Lady on Horseback. Ceramic, buff fabric, traces of red and black pigment, and extensive brown encrustation from burial. 34.3 x 26.7 cm. *86.481.7. Maryland. Between Nov. '85–Aug. '86.

1216 T'ang Dynasty, A.D. 618–906. Tomb Figure of a Female Court Musician. Ceramic, buff fabric with traces of pigment, surface encrusted from burial. Approx. ht. 15.2 cm. Seated, holding a flute, her hair in a high double topknot, her long robes falling over her legs to form the base. *86.481.11. Maryland. Between Nov. '85–Aug. '86.

1217 T'ang Dynasty, A.D. 618–906. Tomb Figure of a Horse. Ceramic with chestnut-brown glaze and splashed with cream-colored glaze on nose, cropped mane, fan-shaped forelock, and docked tail. Saddle and saddlecloth unglazed but for one long strip at front of saddle running down the side. 49.5 x 49.5 cm. *86.481.10. Maryland. Between Nov. '85–Aug. '86. *Recovered.*

1218 T'ang Dynasty, A.D. 618–906. Tomb Figure of a Horse. Ceramic, buff fabric encrusted with brown earth from burial. Approx. ht. 30.5 cm. *86.481.9. Maryland. Between Nov. '85–Aug. '86.

1212



1214

1215 1216

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1219 T'ang Dynasty, A.D. 618–906. Tomb Figure of a Horse. Ceramic, buff fabric with faint traces of pigment and overall encrustation from burial. 27.9 x 26.7 cm. *86.481.8. Maryland. Between Nov. '85–Aug. '86.

1220 Yuan Dynasty, A.D. 1279–1368. Purple Splashed Blue Junyao Bowl. Interior and exterior covered with thick milky-blue glaze thinning to an oatmeal color at the lips, with a dark purple streak on the interior. Ht. 8.1 x 18.8 cm. *86.481.18. Maryland. Between Nov. '85–Aug. '86.

Miscellaneous

Arms, Armor

1221 11th century. Warrior's or Hunter's Horn. Ivory. L. 54 cm. Inscribed: HUIC OB MERCEDEM PARADYSUM DA FORE SEDEM/ NORBERTUS DONUM DEDIT HOC TIBI GALLE DECORUM. *86.458.1. Zurich, Switzerland. 5 Mar. '86.

1220

1221

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Books, Documents, Manuscripts, Maps

1222 Islamic. Folios from Sahname I Selim Han (four). 34.3 x 24.1 cm. Provenance: Topkapi Museum, Istanbul. *86.459.1-4. Essen, West Germany. 9 Jul. '85.

1223 Islamic. Folios from a Book (two). Provenance: British Library, London. *86.460.1-2. Frankfurt, West Germany. 27 Oct. '85.

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